

Water Colours,

BY

JOHN A. FRASER, R.C.A. & A.W.S.

To be sold by Auction at
22 King St. W., Toronto,

ON THURSDAY, OCT. 14TH, 1897,

AT 2.30 P.M.

rs,

& A.W.S.

1897,

C. J. Townsend & Co.,

Auctioneers.

MR. TOWNSEND begs to announce that of the American Water Color Society, and New World's Columbian Exposition, Indian and Colonial etc., etc., has instructed him to sell by auction, a collection of pictures painted on the spot in England, Scotland, Canada

The Sale will take place at **22 King 14th**, at **2.30 p.m.** The pictures will be on a few exceptions—where an upset price is clearly

Great and unusual interest will undoubtedly be shown of the distinguished reputation which the artist—both in England and America, through the high average value of his work, the fact that seriously impaired health has in

Mr. Fraser came to Canada in 1858 and was the first promotion of professional artists in Montreal, prior to his arrival, promoted, and with the assistance of able and distinguished artists, published the Ontario Society of Artists, out of which was born the Academy, of which he was a principal organizer. He then left Canada for the larger field of the United States, and still most successful artistic exploration, and

to announce that **JOHN A. FRASER, R.C.A.**, Member
ety, and New York Water Color Club ; Medalist at the
dian and Colonial Exhibition, Cotton States Exposition,
by auction, a collection of pictures, studies, and sketches,
Scotland, Canada, and the United States.

at **22 King Street West, on Thursday, October**
es will be on view for **Two** days previous and with a
price is clearly noted—will be sold **without reserve**.

will undoubtedly attach to this sale, as much on account
ich the artist—one of ourselves—has attained in France,
e high average quality of his work, as from the regret-
health has incapacitated him from active production.

a in 1858 and subsequently organized the first associa-
ntreal, prior to his coming to Toronto in 1868. Here he
e of able and enthusiastic coadjutors, successfully esta-
rtists, out of which naturally grew the Royal Canadian
ncipal organizer and is a charter member. In 1885 he
f the United States and in 1886 he made the pioneer
exploration, over the then newly completed Canadian

Pacific Railway, producing a series of splendid pictures, wherever exhibited. They were enthusiastically praised by leading newspapers of London and Paris gave them flat approval. Humphrey Ward said in "The Times":

"He is certainly an artist of ability; and his pictures, the work of many of the best Scotch artists of the day, are

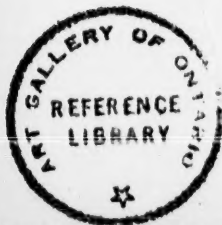
In the "Daily News" these words appeared;

"Mr. Fraser handles water colors with a bold, free hand, of transient effects of light, and the various aerial changes of beauty amidst lofty peaks, glaciers, mountain gorges, huge pi way through rugged passes. Several works in the collection give the impression they give one of height, broad shadows, and curi

The professor of painting to the British Royal Academy, in his official report on the Artists at the Indian and Colonial Exhibition

"Indeed, in many respects he may be considered as a master of landscape painting."

When these words were penned the distinguished artist was not aware of the importance of "the new movement," which was then in the air, nor was he aware that Mr. Fraser was



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endid pictures, which commanded much attention
astically praised by the American press, and the
gave them flattering and intelligent notices. Mr.

and his pictures, which do not differ in character from
of the day, are both vigorous and truthful."

ls appeared ;

n a bold, free hand, and is apparently a studious observe
aerial changes that constitute the charm of landscape
gorges, huge pines, and streams making their circuitous
s in the collection are very remarkable for the truthful
adows, and curious effects of mist."

British Royal Academy in the course of a published
an and Colonial Exhibition, 1886, wrote :

e considered as the inventor of a new school of land-

the distinguished writer was unaware of the extent
nt," which was going on and has revolutionized
r. Fraser was unconsciously working by necessity,

from the same impulse that simultaneously guided
viction, the great French painters.

In the autumn of 1889, on account of rapid
spent several seasons painting in the open air in
dernier resort" to return to the more congenial c
York, he soon took his proper position in art circles
Club; one of the board of control of the foremost
artists on this continent, The American Water Color
position in the New York Water Color Club. In
his work *on the line*, and two years later in Paris
among water colors—the centre of the line—the
Marcel Legendre pronounced to be "a strong, clear
the great critic, bored by abounding pretty mediocrity
exhibition, "Au Cœur d'Ecosse" (The Heart of
as was subsequently accorded to Meissonnier's "The
panel in the best room devoted to "Aquarelles."
attachant effet."—F. Fertiault, in "Mointeur d'Art
execution."—M. Legendre, in "Le Journal Des Artistes"
the World's Columbian Exposition awarded his
Canadian artists—Harris, Reid, Ede, Holden, and

Most of Mr. Fraser's work of late years has and his pictures are to be found in the most famous his patrons there are such well recognized connoisseurs the Marquis of Lorne, the Marquis of Dufferin and Athol, Sir Edward Watkin, Col. Colville, Robert Ross. His clever pictures in "black and white," which from time to time appear in "Scribner's," and other magazines, are familiar to us.

late years has been sold in England and Scotland,
the most famous collections in Great Britain. Among
civilized connoisseurs as H. R. H. The Princess Louise,
Dufferin and Ava, the late Lord Petre, Earl Cal-
ville, Robert Robin, Esq., etc., etc., His charmingly
which from time to time appear in "The Century,"
familiar to us all.

CATALO

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| 1. | Looking Seaward from Marblehead, Mass. | 15. |
| 2. | The "Brig O'Michael" at Duncraggan,
Perthshire, Scotland. | 16. |
| 3 | Back of the Village, Chiddingstone, Kent,
England. | 17. |
| 4. | A Trout Stream, Canada. | 18. |
| 5. | Grey Weather in Haytime, Kent, England. | 19. |
| 6. | Hazy Afternoon in the Trossachs, Scotland. | 20. |
| 7. | Close of Day at Appin, on Loch Linnhe,
Scotland. | 21. |
| 8. | After the hay is carried, then the birds
banquet. | 22. |
| 9. | At Goring on the Thames. | 23 |
| 10. | The First Snow on Ben Venue, Scotland. | 24. |
| 11. | Where Poppy's Grow in the Wheat, Kent,
England. | 25. |
| 12. | Falls of Kakabekka, Lake Superior. | 26. |
| 13. | At Nahant, Mass. | 27. |
| 14. | The Fiery Glow of Sunset on Mt. Stephen's
Crest. | 28. |
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Stephen's
15. Autumn Glow, Lenox, Mass.
 16. On the Charles River, Mass.
 17. Back of Marblehead, Mass.
 18. Autumn Afternoon on the Ipswich River,
Mass.
 19. A Pool on the Escuminac, Quebec.
 20. A Lonely Shore and Wild Loch Etive,
Scotland.
 21. Near Oban, Scotland (Watery Sunset).
 22. Dunnstaffnage and the Sound of Mull, Scot-
land.
 23. Frosty Morning at Field on the "Kicking
Horse."
 24. A Kentish By-road.
 25. The Last of the Day, Ben Venue, Scotland.
 26. A Corner in Buckwheat.
 27. Humble Homes, Kent, England.
 28. In Tender Spring, Kent, England.
 29. Late Afternoon, Mahopac, N. Y.
 30. Evening in the Meadow, Kent, England.

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| 31. | Storm Clearing Off the Foot of Ben Cru-
achan, Scotland. | 43. | C |
| 32. | Ben Cruachan from Bonawe Ferry, Scot-
land (Gathering Storm). | 44. | C |
| 33. | A Tangle Back of the Malthouse, Kent,
England. | 45. | ' |
| 34. | A Midsummer Ramble, Putnam Co., N. Y. | 46. | T |
| 35. | Early Morning in September, Westchester
Co., N. Y. | | F |
| 36. | Near Ballachulish, Scotland. | 47. | I |
| 37. | In the Wild Pass of Brander, Scotland. | 48. | I |
| 38. | "Mauvais Temps" (Bad Weather),
Croton, N.Y. | 49. | I |

This was hung at the Salon, 1891, in the centre of the line in the best room devoted to "Aquarelles," and was pronounced by the critics "a strong and original work." MEDAL, WORLD'S FAIR, 1893. The Salon number was removed from the frame by an ignorant hanging committee at the great Art demonstration at C eveland, lest it might cause confusion as not agreeing with the running catalogue numbers of the exhibition. **Reserve \$150.**

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| 39. | On Loch Etive, Scotland. | 53. | C |
| 40. | Among the Morven Hills, Scotland. | 54. | C |
| 41. | November Twilight, Perthshire, Scotland.
MEDAL, WORLD'S FAIR, 1893. | 55. | S |
| 42. | A Rare Old English Street.
MEDAL, ATLANTA, 1895. | 56. | I |

43. On the Tow-path—Upper Thames.
MEDAL, ATLANTA, 1895.
44. On the Awe, Scotland.
45. "A bit" of Ightham Moat House, Kent.
MEDAL, WORLD'S FAIR, 1893.
46. The Heart of Scotland.
Reserve \$450.
Hung at Salon, 1891, in the best "Aquarelle" room,
on a wall by itself, much admired by the critics.
MEDALS, WORLD'S FAIR, 1893; ATLANTA, 1895.
47. In Time of Primroses.
MEDAL, ATLANTA, 1895.
48. In Fairlawn Park, Kent, England.
49. In a Kentish Hop Garden.
50. The Meadow Stream.
MEDAL, WORLD'S FAIR, 1893.
51. The Weird House in the Moat.
MEDAL, WORLD'S FAIR, 1893.
52. On Loch Etive Side.
Reserve \$75. MEDAL, WORLD'S FAIR, 1893.
53. On the Silvery Thames at Pangbourne.
54. Chill October in the Berkshire Hills, Mass.
55. Sunset on Lake Mahopac, N. Y.
Reserve \$100.
56. In the Wild Highlands.
MEDAL, WORLD'S FAIR, 1893.

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| 57. | On a Blowy Morn in June. | 71. |
| | MEDAL, WORLD'S FAIR, 1893. | 72. |
| 58. | The Pond—Ightham Manor House—Kent,
England. | 73. |
| 59. | An English Country Road. | 74. |
| 60. | The Shores of Achray, Scotland. | 75. |
| 61. | Mapledurham Mill on the Thames. | 76. |
| 62. | At the Solemn Hour. | 77. |
| | MEDAL, WORLD'S FAIR, 1893. | 78. |
| 63. | The Sunset Flush. | 79. |
| | MEDAL, WORLD'S FAIR, 1893. | |
| 64. | On Loch Linnhe, Scotland. | 80. |
| | MEDAL, ATLANTA, 1895 | 81. |
| 65. | A Moist Afternoon, Taynuilt, Scotland. | |
| 66. | On a New England River. | |
| 67. | A Fine September Afternoon. | |
| | Water Color Prize, Art Association of Montreal, 1895. | 82. |
| 68. | Threatening Weather in Haytime, Kent,
England. | 83. |
| 69. | The Glow of Evening on a New England
River. Reserve \$175. | 84. |
| 70. | "Afterglow" at Trughurst, Kent, England. | 85. |

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real, 1895.
Kent,

England

England.

71. At Gorrie on the Clyde, Scotland.
72. Spring Afternoon, Trughurst, Kent.
73. A Heavy, Grey Morning on the Thames.
74. At Hardwick on the Thames.
75. A Squally Aternoon on the Ipswich River,
Mass.
76. Glacier Ruin.
77. Avalanche Traces in the Fraser Canyon.
78. On a Bright June Afternoon.
79. A Glimpse of November Sun on Ben Ledi
(near Callander), Scotland.
80. Near Little Neck, L. I.
81. Where the Wild Waters Meet (Junction of
of the Fraser and Thompson Rivers at
Lytton, B. C.).
82. A Spur of Mount Stephen.
83. Rain and Mist on Mount Palliser at Laggan.
84. Clearing After Rain, Mt. Palliser at Laggan.
85. In the Rain, Kirk Lake, N. Y.

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